Thinking Big with Bucky Fuller
Teens Probe Beyond Watergate
Yes The Pointer Sisters Can Can

JULY 1974

youth MAGAZINE

Religious Education
EXHIBIT
Pacific School of Religion

BUCKMINSTER FULLER

Bob Narod

A COSMIC THINKER

BY HERMAN C. AHRENS, JR.

R. Buckminster Fuller will be known to future generations as the inventor of the revolutionary geodesic dome. Beyond that, he defies definition. In a professional career spanning a half century, the 78-year-old innovator has excelled as an engineer, a designer, an architect, a mathematician, a planner, a philosopher, a lecturer, and a poet. He calls himself "a comprehensive anticipatory design-science explorer." His life story is already a legend. His goal is no less than to save the world. Many of his followers have built a cult around him. His achievements boggle the average mind.

Born in Milton, Mass., his first four years were spent with an eye ailment that prevented him from seeing details, only the big outlines of shapes. Ever since, his vision envelopes the entire universe. His freshman year at Harvard was never completed, but he now has over 50 honorary degrees reflecting his world-respected expertise in a variety of fields.

After business and personal setbacks at the age of 32, he faced a "jump-or-think" decision while standing alongside Lake Michigan. He decided that he belonged to the universe. And so he secluded himself for two years to contemplate his own experience and knowledge about the basic nature of the universe. He emerged with the first of his inventions—the Dymaxion House, to be followed by other Dymaxion innovations.

Dr. Fuller's exploration into mathematics gave birth to his "energetic-synergetic geometry," which in turn gave birth to his geodesic dome, octet truss, and tensegrity structures. His new concept of geometry will be the topic of the latest of his more than a dozen books.

Long before others got into the ecology fad, Fuller had turned his attention to environment and management of world resources. His "world game" intended to find ways to bring all of life's advantages to all persons in the world without taking advantage of any person. "Finding what nature's working principles are, is the key to making humanity a success in the universe. By doing more with less, our resources are adequate to take care of everybody."

The following are excerpts from YOUTH's interview with Buckminster Fuller.

Buckminster Fuller sees each one of us as universe-thinking citizens of Spaceship Earth. But how can students in high school have the kind of perspective that envisions life in its entirety, when our thinking is often departmentalized in an educational system?

"Fortunately," Dr. Fuller begins, "children are born comprehensivists. The very little child makes that clear by asking beautiful questions about microcosm (the

Bob Narod

Models of Buckminster Fuller's Dymaxion House (1928) and "dwelling machine" (1944).

youth magazine

JULY 1974, VOL. 25, NO. 7

EDITOR: Herman C. Ahrens, Jr.

MANAGING EDITOR: Geneva M. Butz

ASSOCIATE EDITOR: Susan M. Grant

ADMIN. SECRETARY: Clara Utermohlen

EDITORIAL ADDRESS: Room 1203, 1505 Race St., Phila., Pa. 19102

YOUTH magazine is published for high school young people of the United Church of Christ, the Episcopal Church, the United Presbyterian Church in the U.S.A., the American Lutheran Church, the Moravian Church, the Lutheran Church in America, and the Presbyterian Church in the U.S.

YOUTH is also recommended for use among the young people of the Anglican Church of Canada.

YOUTH magazine is published monthly by the United Church Press, 1505 Race Street, Philadelphia, Pa. 19102

Second Class postage paid at Philadelphia, Pa., and at additional mailing offices. Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943.

SUBSCRIPTION RATES: Single subscriptions, $5.00 a year; two years for $9.00. Group rates, three or more to one address, $3.50 each. Single copies 50 cents. Rates higher outside the North American continent.

SUBSCRIPTION OFFICES: YOUTH magazine, Room 1310, 1505 Race St., Philadelphia, Pa. 19102. For United Presbyterian subscription rates: 1132 Witherspoon Bldg., Philadelphia, Pa. 19107.

Copyright © 1974 by United Church Press

Front Cover Photo: Bob Narod

Back Cover Photo: Ed Eckstein

DESIGNERS: Bob and Sandy Bauer

smallest world) and macrocosm (the universe in its entirety), and by really embarrassing grown-ups with the comprehensivity and the penetration of his or her questions. A child will ask very cosmically vast questions. And so before reaching the university where youth are forced to specialize, a young person still has a chance really to be himself or herself. They must keep their personal interests broad.

"For example, I think it's very important for young people to get into athletics, not only to test out their bodies but to employ principles which are manifested in physics and mechanics. I call this intuitive dynamic sense.

"In my own experience, as I got into physics, I sensed by high jumping that a man can jump just about his own height. But a man with a pole which makes him weigh more can vault three times his height. So we are dealing i

physics or accumulation of energy by going farther with a pole.

"I think somebody who has never lifted a board or picked up a hammer, can't really design a very good building. You have to feel very deeply all the tools you use, what weight really means, what momentum is.

"I feel that these young people need to cultivate their intuitive dynamic sense through combining the physics and chemistry of their bodies with what they are actually feeling in their bodies.

"Also, don't let yourselves be discouraged by those who say you are too sensitive," counsels Dr. Fuller in describing other intuitive aspects of the human personality that he feels youth ought to be developing. "Pay attention to what nature is doing in big patterns. Pay attention to your superstitions. I never discouraged such superstitions in myself but I tried gradually to reason through experience what the correlation may really have been that made humanity feel this superstition.

"I look on aesthetics and intuition as a twilight zone between the subconscious and the conscious. As you eat breakfast, you are obviously not conscious of what your body is doing with your food, such as sending various chemistries to various glands. You're not conscious of pushing hair out through your head. We are 99.9 percent subconsciously operative.

"With known technology, we can bring to every human being levels of satisfaction no one has ever dreamed of. We can do it by 1985. And don't say we can't afford it."

"Grown-ups say, 'Never mind. Pay attention over here.' Youth are being forced to forsake their sensitivities. So I say to these young people, guard your sensitivities. Don't shut them off."

In his own life, Dr. Fuller was 32 before he fully realized how the world was closing in on his own thinking.

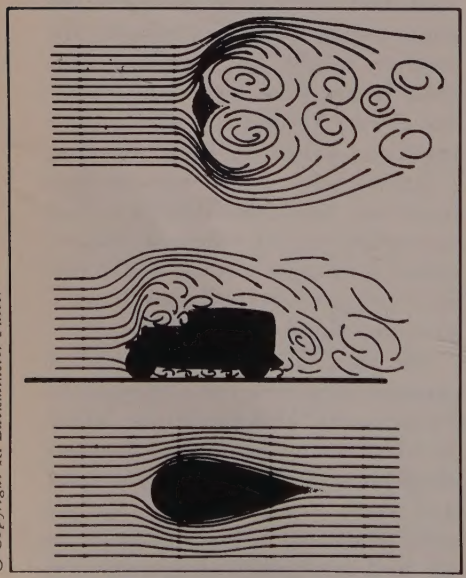
"I had tried hard to learn the games that humanity plays. My mother would say, 'Young man, your father knows what he's talking about. Never mind what you're thinking. Listen to him.' Because I knew how much my mother loved me, how friendly and loving everyone was to whom I was to listen, I thought I must really try. So I became very efficient in suppressing my own thoughts.

"So in 1927, when I was 32, I committed myself from thereon to do my own thinking. Since belief is when somebody else does your thinking—like dogmas and creeds, and since I was going to do my own thinking, I had to question all beliefs. I said to myself, I'm going to have to go completely to an experience base, like all science.

(Continued on page 8)

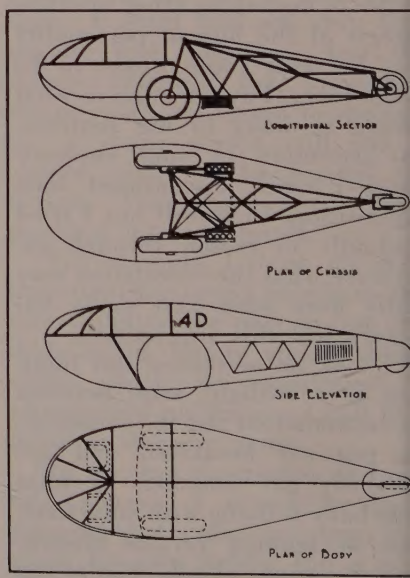
Ahead of his time

When square-top autos were still in style in 1933, Buckminster Fuller was building working models of his stream-lined, three-wheeled, rear-engine "Dymaxion Transport." It was equipped with such other automotive design innovations as front-wheel drive, rear-steering, air-conditioning, and rear-view periscope for both front and back seats. It could carry nine passengers at speeds of 120 m.p.h. with an ordinary V-8 engine an get 40 miles per gallon of gas Fuller has seen his car eventuall being "propelled and maneuver ably controlled by twin, orienta ble, rocket and jet stilts." Ba publicity and politics over a fata accident—not the fault of Fuller' car—halted its further develop ment. Similar misfortune haunte his other early innovations.



© Copyright R. Buckminster Fuller

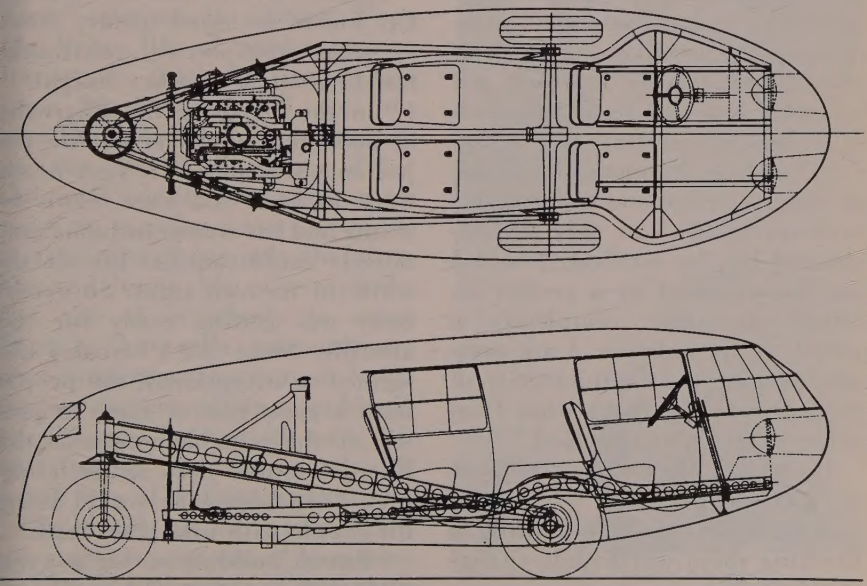
Fuller's early study of air flow around a conventional car and one whose contour was an ideal streamline form (1930).



Drawings published in 1932 of the framing, seating arrangement, traction a steering systems of the 4 D Dymaxion ca

Bob Narod

A working model of Fuller's Dymaxion Car of 1933 on exhibit at Franklin Institute in Philadelphia.



© Copyright R. Buckminster Fuller

cale drawings of Fuller's Dymaxion Car of 1933

I said the first question I am going to ask myself is: 'Do your experiences give you any clues as to whether there is a greater intellect operating in the universe than that of human beings?'

"The integrity of the universe is an overwhelming matter," explains Dr. Fuller with an excitement as if discovered just moments before. "It clearly is operating on laws; and laws, to qualify as generalized principles in science, can have no exceptions. That means they have to be eternal. There quite clearly is a complex of eternal laws operating and most extraordinarily none of them contradict any of the others. They are all being eternal, all concurrently operative, and all inter-accommodative. They are all operating in an orderly manner—by a design, not a randomness—all respecting each other and cooperating.

"Therefore, we quite clearly see an eternal design and order of the universe which can only be discovered by the intellect. I said I am overwhelmed by a greater intellect operating completely *a priori* to the universe. I am overwhelmed by the omni-integrity of the universe and that's what I am sure we talk about as God."

He pauses, then adds, "No God, no universe, no life."

What is the role of the church in bringing about worthwhile change in the world?

"It's hard to say whether the church ever did have a completely idealistic commitment and was utterly altruistic," is Dr. Fuller's initial observation.

"If you and I had a friend and he died and if somebody wanted to know something about that friend, we certainly with enthusiasm would tell about that friend. I can understand the disciples doing what they did—writing their memories, and I can understand other people wanting to hear what they had to say. From there on I find the people are non-disciples. They are second tier. They make themselves authorities, which is different from this very personal devotion to a friend."

Sparked by this line of thinking Dr. Fuller reviewed history from a total perspective, obviously building up to another insight.

"In the Egypt of the Pharoahs in 8000 B.C. the average life expectancy was about 21. Very much went on when you were relatively young and life was so tortuous that nobody could consider life worthwhile in its own right. So everybody was getting ready for the afterlife. Since the Pharoah's life seemed so exceptional, the people built a great pile of stone to protect all the valuable necessities the Pharoah would need in the after life. They hoped he would bring his people with him after death.

"But in building so big a pyramid with great scaffolding, with the discovery of the principles o

leverage, and with the building of irrigation ditches to the Nile, the technical know-how that they accumulated soon made it possible for the people to take care of the afterlife of the nobles as well as the Pharoahs. By the time of the Greeks and Romans, the rich middle class had their mausoleums.

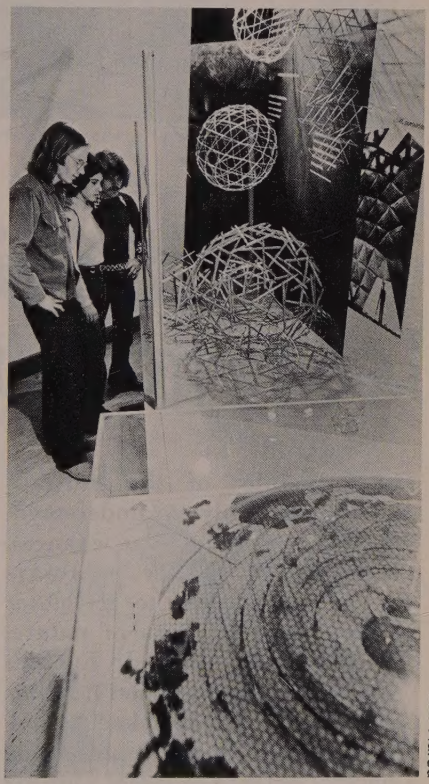
"With such a proliferation of know-how, and with the coming of first a Buddha, then 600 years later a Christ and a Mohammed, humanity took care of the afterlife of everybody. This was the Christian era.

"But in learning to build great churches, the people began taking care of the living life of the king and we have the divine-right-of-kings' moment in history. Then the living life of nobles became important—that's the Magna Carta time. In the Victorian age, our proliferation of knowledge helped us take care of the living life of the great middle class. And as we move up to today, we are now able to take care of not only the afterlife and living life of everybody, but also of everybody to come. That is the really extraordinary new moment we are in now. Looking out for everybody is suddenly possible and forever. It's now; it's not afterlife. There is a really different way of looking at things.

"Suddenly we have gone from less than one percent of humanity in 1900 to 52 percent of humanity

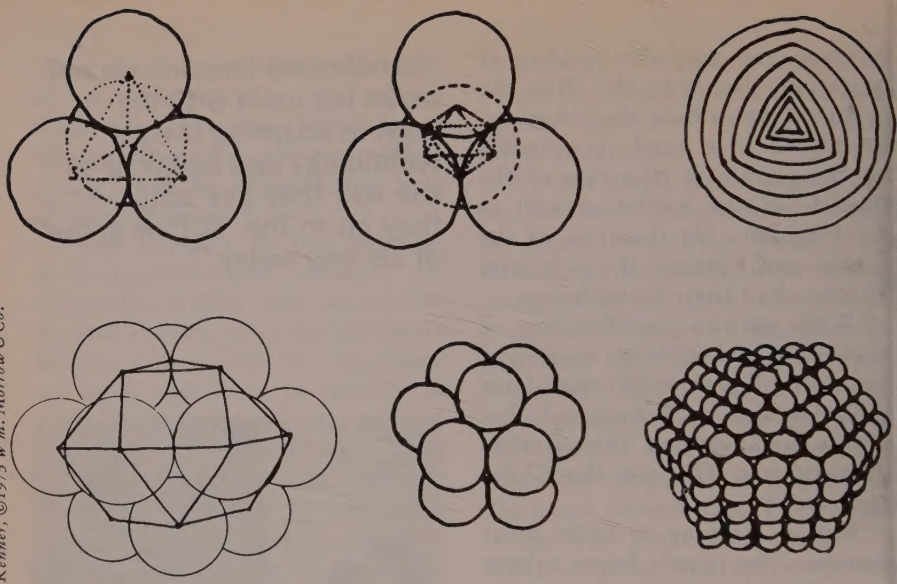
(Continued on page 12)

"Landbound humans do not make the most with the least in adapting their technology and behavior to the way they live until they go to the 'outlaw areas' of air and water."



Bob Narod

Students study Fuller's tensegrity sphere, while in the foreground is a model of a domed city he designed.



"Bucky: A Guided Tour of Buckminster Fuller," by Hugh Kenner, ©1973 Wm. Morrow & Co.

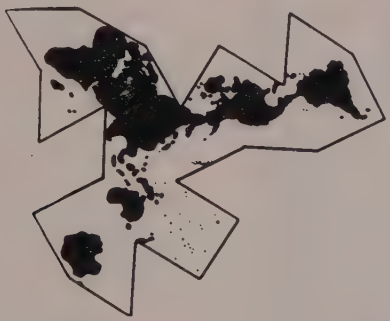
Various sketches by Fuller illustrating aspects of his energetic-synergetic geometry, with spheres packed as a vector equilibrium shown on the left in bottom line.

Learn from the universe

The principles of the universe never change, only our understanding of those principles changes. Therefore, Dr. Fuller is always questioning in order to get closer to those ultimate laws of nature. Thus, moving beyond Euclid's three-dimensional geometry, Fuller envisioned a sphere-packed form—"vector equilibrium," representing a natural balance of forces pushing and pulling at all points, resulting in his "energetic-synergetic geometry." Most representative of this form is the tetrahedron. Such thinking led Fuller to his Dymaxion Map and his geodesic dome. Pushing beyond Mercator's distorted projection of the earth, the Dymaxion Map is the first map to show the whole surface of the earth, without breaks in any of the continental contours, in a single view that does not distort the relative shapes and sizes of the land and sea masses.

Bob Narod

Fuller's Dymaxion Map projection enables viewers to see a "water world" and an "air world."



World seen as one continent

World seen as one ocean

Northward to the Orient and northward to Europe, with old and new worlds on either hand

© Copyright R. Buckminster Fuller

today who are enjoying a higher standard of living than any king before the 20th century. During that time we have doubled the population—that's actually a 104-fold gain.

"Suddenly evolution is showing us we don't need two universes. This great integrity of the universe is here. This God, whom we had seen cross-eyed before, suddenly comes into focus as one picture. It is a very extraordinary moment!"

Many people fear change, especially among older people. How do youth overcome this gap?

"They don't overcome it; they simply become impervious," is Dr. Fuller's response. "Again, I'll give you evolution at work here. Through millions of years, Daddy brought home the hunting and he fed the family. He also brought home the news, which he relayed to his children to show them how to get on. Daddy was authority.

"Suddenly broadcasting came along. In 1927 Daddy came home one night and the kids said, 'Daddy, a man just flew across the Atlantic.' Daddy said, 'What? Impossible!' They said, 'Come listen to the radio.' From that time on, the kids and Daddy listened together to the news. Daddy was no longer the authority. Whoever brings home the news is the authority and they were getting much more over that black box.

"At those times, the average working man had about 100 words in his vocabulary—half of it obscene or blasphemous. The kids emulated that language. The illiteracy and inadequacy of the language, which I first ran into as a kid, was incredible. But when radio came along, people got their job on the radio by virtue of their diction, vocabulary, and versatility in using it. There was a clear, common language and no cursing. So the young people began to emulate the diction and vocabulary of the authority. This is what changed the language around the world, not the school system. Evolution is continually cleaning the slate and reorganizing.

"When television came, young people saw with their own eyes other people all over the world. The compassion of youth was now for everybody around the world who was in trouble, not just the local youth. Never again could you get that youth wholeheartedly saying 'I am just going to defend one part of the world'—it just doesn't seem logical.

"I see each child today being born in the presence of a great deal more reliable information, while I was born in the presence of an incredible amount of misinformation. My grandson, Jaime, 18, is well advanced in physics and mathematics at the University of California, Santa Cruz. And this year he is traveling with me as I visit maybe 50 universities. Despite the 60 years of age between us,

I find a competence and a judgment there in Jaime that really shocks me, it is so beyond my own. And he is not that unusual. This is just the way the new world is coming through with very great confidence in its own competence to deal with the facts of experience and doing it very quietly. They are developing their own authority out of the information and experience they are accumulating. They really are on their own. There is a real strength coming through here."

"Quite clearly evolution and this great integrity of the universe is trying very hard to make humanity a success," Dr. Fuller replies, "not because the universe cares about humans per se, but because the universe, in order to carry on its eternally regenerative system, needs local monitors that have access to the great rules themselves which we have. We are needed here in the universe. Our mind is everything. But the way the game is played now, muscle is still over mind. Unless we break through that—if might wins now there is a revolution ahead in the next decade—we are all through, because we're here for right and not for might. We were designed to use our minds. It is the right over the might—this is the great test that is going on. Evolution is quite clearly trying to make humans a success, because they are needed. Humans are designed to be a success on their planet, not a failure." □

"You do not belong to you. You belong to the universe. You and all humans are here for the sake of other humans."

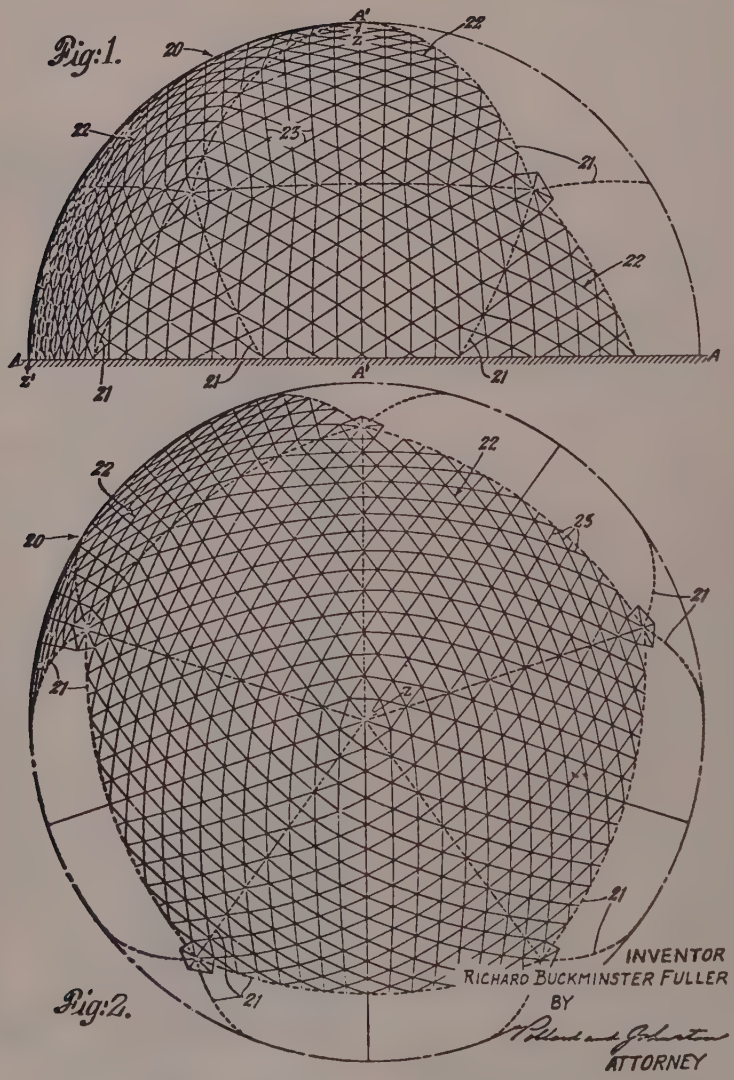
Bob Narod

R. Buckminster Fuller, at 78, has become the catalyst of a "whole earth"

June 29, 1954 R. B. FULLER 2,682,235

BUILDING CONSTRUCTION

Filed Dec. 12, 1951 6 Sheets-Sheet 1



The U.S. patent that spawned the dome.

© Copyright R. Buckminster Fuller

Cathedrals of the future

Originally meant to be a model for his geometric discoveries, Fuller's geodesic dome has become a phenomenon of our century. "The geodesic dome," comments *Time* magazine, "is really a kind of benchmark of the universe, what 17th century mystic Jakob Böhme might call 'a signature of God.' It crops up all over nature—in viruses, testicles, the cornea of the eye. And for the time being at least, Bucky Fuller has this signature of God sewed up tight in U.S. patent No. 2,682,235, issued in June 1954. It is almost like having a patent on Archimedes' principle." In 20 years, geodesic domes cover more of the earth's surface than any other clear-span structure. His 20-stories-high dome at Montreal was called "the Buckminster Cathedral"—a tribute to a cosmic mind and to those laws of nature yet to be discovered.

Ed Eckstein

Fuller's crowning achievement was the 250-foot-diameter geodesic dome of the U.S. Pavilion at Montreal's "Expo 67."

YOUTH FORUM

AMIDST THE CURRENT CRISES FACING THE PEOPLE OF THE UNITED STATES, WHAT IS YOUR BIGGEST HOPE FOR THE FUTURE?

Wallowitch

That honest, reliable people will someday run this country and again make people proud to be citizens of the U.S.

—Eric Paulsen, 18, Sturgeon Bay, Wisc.

That people would take time out from the "rat race" to stop and find themselves and learn to be happy within their souls. It has to start individually or else people will be under more and more stress with no end in sight.

—Maria Basile, 17, Cambria Heights, N.Y.

I've always wanted freedom for the American Indians for I put myself in their place and find I could never live a life like they are forced to live. It is not the life of the Indian which is wrong, it is the ignorance of the American society. If people would only broaden their narrow minds.

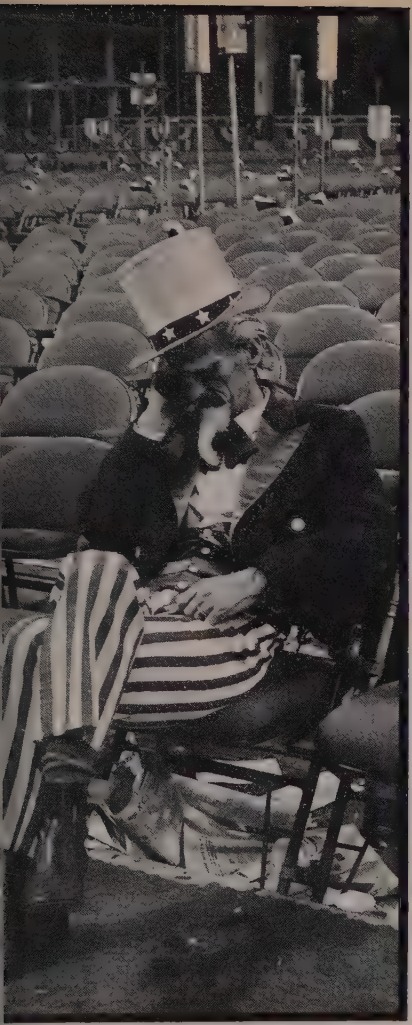
—Brenda Szalankiewicz, 18, Chicora, Pa.

The voice of the organized church to guide the country toward justice, peace, and respect.

—Lorin Cope, 18, Beloit, Ohio

My biggest hope for the future is that those people who send millions of dollars to people in countries outside the U.S. will start using their heads and do something about the poverty-stricken, hungry, jobless people in their own country!

—Cindy Rinker, 14, Burlington, N.C.



The biggest dream of mine is for man to survive and eventually live as a united world with one democratic government. Men could reach out for space, colonize it, and maybe even create a free empire.

—Jean Pincha, 16, Huntsville, Ala.

I hope that people will learn to accept others as they are and not as they think they should be. To let people be themselves without being put down for it.

—Karen Wheeler, 17, Greeley, Colo.

I am looking forward to the impeachment/resignation of Mr. Nixon. I feel sorry for him. He wants to do good, but he doesn't know how. Our political system needs a good cleaning up—fast!

—René Hoy, 15, Evansville, Ind.

The rebirth of religious importance in the lives of the kids today. I don't think it's just a fad. I hope by the time we're running things, we will have greater insight from the mistakes of the past concerning pollution, war, etc.

—Rochelle Stackhouse, 16, Bethlehem, Pa.

hope and pray the United States akes it through this, but what would love is the second coming Christ.

—Kathy Dyer, 15, Pittsfield, Mass.

That the prices will be lowered.

—Debbie Koske, 14, West Seneca, N.Y.

AMIDST THE CURRENT CRISES FACING THE PEOPLE OF THE UNITED STATES, WHAT IS YOUR BIGGEST HOPE FOR THE FUTURE?

I sincerely hope that Americans will realize the haste with which they are heading towards destroying themselves, the land, and the animals. This can be reversed, but the only practical way would come from a miracle of God—and I believe that IS practical.

—*Bev Suko, 16, Custer, S.*

That everyone will quit worshiping the dollar and start worshiping God; quit being so pig-headed and care more for other people.

—*Gull Churchward, 15, Clearwater Beach, Fla.*

I hope America will always remain a God-fearing country. With God as our leader we can last forever. With all the trouble in politics today, I think we should turn it over to someone who knows what He's doin

—*Robin Nichols, 16, Indianapolis, In*

Wallowitch

My biggest hope for the future is one of peace—not only world peace, but peace within our own country. That all people can liv together as friends—not the whit pushing Indians onto reservation or even men looking down upon women. How can anyone hope for world peace without first having national peace?

—*Susan Rainey, 15, Toledo, O*

My only hope for the future is f people to find each other. The United States is suffering a terrib case of loneliness.

—*Nora Carson, 16, Bloomfield, Co*

People.
—*Tom Peabody, 18, Palos Verdes, Calif.*

That the newspapers and T.V. newsmen talk more about the good things in the U.S. and what it does for the world, instead of criticizing everything.
—*Steve Donnison, 18, St. Joseph, Mich.*

That I may someday be a great witness by spreading the word, rather than just setting a good example.
—*Joni Esser, 16, Clearwater, Fla.*

That political leaders begin to care more about the people and less about power and prestige.
—*Cathey Bucci, 16, Wyandotte, Mich.*

That people are able to find personal happiness within themselves.
—*Steven Hammel, 17, Baldwin, Ill.*

That we can look out beyond just us, and care about the safety and well-being of others. Nobody else is going to do the job of making this world a better place to live. It's up to us!
—*Eric Strain, 16, Chagrin Falls, Ohio*

Me.
—*Mabel Lang, 17, Ardmore, Pa.*

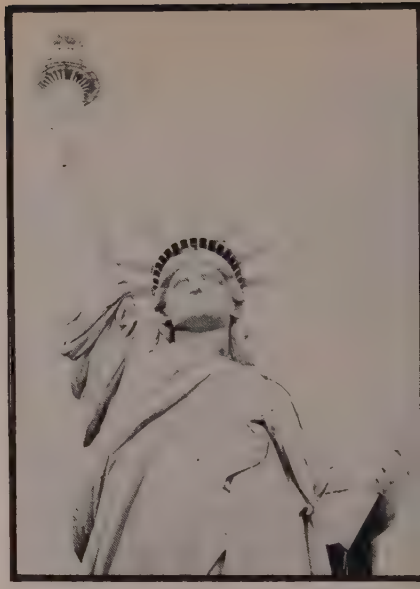
That the young people of this entire world may become acquainted with one another and misunderstandings will be few among the future generations.
—*Gregg Greanoff, 19, Lancaster, N.Y.*

My biggest hope and biggest fear is in people. It is my hope that people can learn to accept God's guidance and work together in a giving, not a taking, way. The basic institution I put my hope in is the family.
—*Cynthia Pearson, 18, Northfield, Minn.*

I have no hope for the future.
—*Susan Stefan, 16, McLean, Va.*

Wallowitch

AMIDST THE CURRENT CRISES FACING THE PEOPLE OF THE UNITED STATES, WHAT IS YOUR BIGGEST HOPE FOR THE FUTURE?



That we have lower prices on gasoline and more oil, that the entire truth of Watergate be revealed, and that corruption be gone from politics and people become more generous and friendly.

—*Jon Lyra, 17, Lampoc, Calif.*

That the American people will rally, as in 1776, and bring about needed changes. We all must act together.

—*Karen Cress, 16, Salisbury, N.C.*

I feel that the largest crisis that the American people suffer from today is the shortage of understanding and consideration. It's far worse than any material shortage. If individuals would strive against their strong natures to offend and try to be patient and understanding of others, if nations could only see the others' viewpoints, trust and peace would come naturally.

—*Leslie Williams, 15, Springfield, Mo.*

I hope that young people will be able to hold their own.

—*Dan Vogel, 14, St. Marys, Ohi*

That President Nixon is impeached, campaign spending monitored, and everybody comes to realize the purpose of life and get it right with God.

—*Phyllis Pontius, 18, Mifflinburg, P*

That people stop worrying about who's guilty and who's not guilt and unite and try to solve the problems of the energy crisis and our relationship with other countries.

—*Melinda Schuster, 15, St. Louis, M*

That Nixon will get things together and people can quit putting him down. He's not perfect, but we voted him in. It's not his fault.

—*Patricia Babcock, 17, Attica, Kans.*

The people of the United States seem to feel a need for superior recognition and material gain. I'm hoping that one day they become a more united people and not only live and work with each other, but *for* each other. They've worked against each other too long.

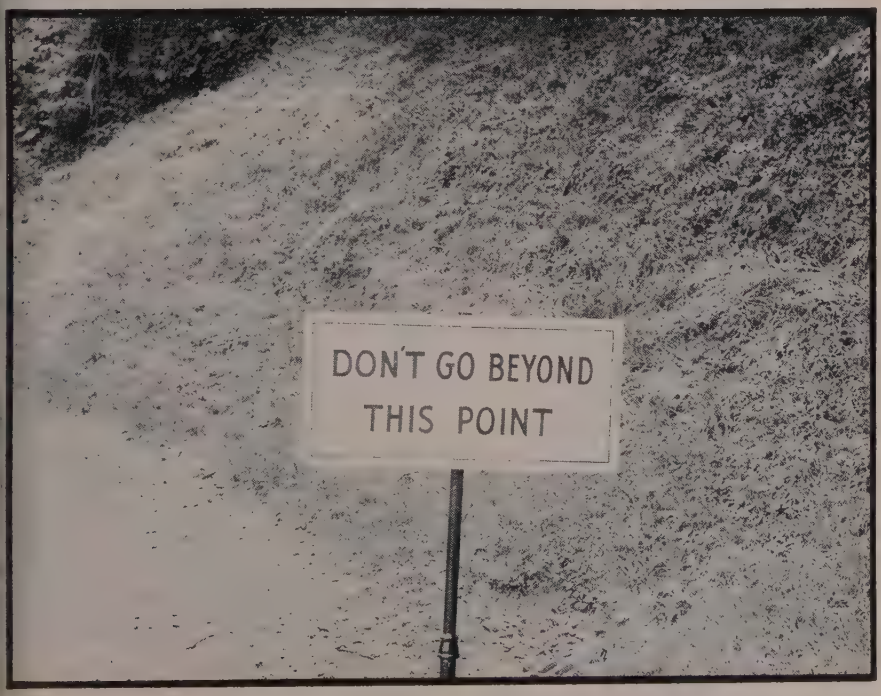
—*Chris Schweninger, 16, Geneseo, Ill.*

That alternative lifestyles be set up through communities. Many are learning to live more simply and in better harmony with nature. I think we will go through much more severe crises in the future, and there will be much suffering. Perhaps new life can come from this.

—*Charla Nettleton, 18, McPherson, Kans.*

God forgives everyone. It's always darkest before the dawn.

—*Margaret Griffin, 16, North East, Pa.*



TOUCH AND

Creatively Speaking . . .
Thank you for holding contests such as the 1974 Creative Arts Awards. I feel that yours is an easy one to enter and therefore teenagers would be more inclined to give it a try. Without establishing minimum word allowances, etc. you have opened the roads to those of us who do not see the need for using 50 words when five say the same thing.

Your magazine is great! Everyone in my church enjoys reading it (sometimes in place of Sunday School!). Thank you for helping more teenagers help themselves. —E.E., Erie, Pa.

What About the Resurrection?
Yesterday I saw the film "Godspell." I haven't seen the play, but I looked up your April, 1972, issue of YOUTH and read about it. The film was great, and I'm sure the play was also. There's one part that I didn't like: the ending. In both the film and the play the resurrection of Jesus is left out. Why? The resurrection is the most important part of Christianity. Without it Christianity is just like any other religion. What good is my faith without a living Christ?
—J.H., Medellin, Colombia

Sunshine
Please know how much I enjoy your magazine. Each year I look forward to reading the Creative Arts issue. And not only that one issue! Every month has interesting and thought-provoking articles. Keep up the good work!
—J.L., St. Louis, Mo

Contradictory?
I have just finished reading your April issue and am amused by its conflicting tones. On the one hand, most of the articles, poems, and cartoons take a negative, and at times, defeatist attitude towards politics, school, struggling and life (i.e., the "moving target" cartoon on page 14 which sighs that life keeps "zapping" you). On the other hand, many of these same articles, poems and cartoons herald the innate courage, sensitivity, goodness, power and earnestness of youth. Can youth raised in the hypocrisy, frustration, political corruption, cynicism, and melancholy you attribute to their preceding generations ever hope to maintain the pleasant but naive and ninnyish idealism you attribute to them?
—S.M., Troy, N.Y

GO

hanks Again

am so impressed with your YOUTH nagazine. I read it for the first time ast week when I noticed a copy at my chool library. The articles are so apealing to me. The art contest caught ny eye, so I'm sending some photoraphs. Thank you for publishing such neat magazine!

—Y.S., Los Angeles, Calif.

Aore Ideas

would like to know if you publish ssues like "101 Ideas" often, and if I ould buy them separately? I don't now whether or not I'd be interested n buying YOUTH regularly, but your 101 Ideas" do interest me. Also, do ou have any more copies of the August 101 Ideas" (1973) issue available?

—J.M., Royersford, Pa.

DITOR'S NOTE: There are back copies f the August "101 Ideas" issue availble at 50 cents per copy. Future preentation of "Ideas" will appear as eature articles within regular copies of OUTH (see February, 1974, for exmple), which will also be available for 0 cents per copy.

SUBSCRIPTION ORDER FORM

Please send me _____ subscriptions to YOUTH magazine beginning with the _____ issue.

☐ $5.00 individual subscription for one year

☐ $3.50 per subscription for three or more mailed to one address

☐ $9.00 special two-year individual subscription offer

SEND TO:

name _____

address _____

city _____ state _____ zip _____

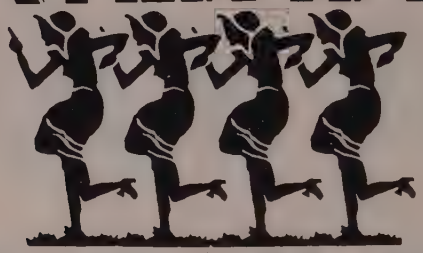
☐ Enclosed is my check for $_____

☐ Please bill me.

SUBSCRIBE NOW

Mail to:
YOUTH magazine
1505 Race St.
Philadelphia, Pa. 19102

BACKSTAGE BANTER WITH



THE POINTER SISTERS

BY EILEEN STUKANE

Three black girls, about 15 years old, boarded a bus in Newark, N.J., and adjusted themselves into the long seat that stretches across the back. "Now is the time for all good men to get together with one another," the lyric from The Pointer Sisters hit song, "Yes We Can Can," floated from the unnamed three all the way through to the driver. "We gotta make this land a better land than the world in which we live," came the re frain in three-part harmony, anc by now all 20 passengers were moving some part of their bodies to the beat. A foot tapped, a finge snapped, and a head bobbed as the jaunty melody continued to invigorate an otherwise boree busload of people.

Now, the last time I remembe singing on a bus, it was a char tered one, I knew everybody on it and we were all going to the sam high school football game. I hac never before seen a confine group of strangers brought to gether in song the way they wer during that trip from Newark t New York City. "I know we ca make it work/I know, if we try/ye

---

Eileen Stukane is a free-lance writer who calls New York home. She writes for national music magazines and has contributed to **Ms.** and **THE NEWS,** as well as writing frequently for **YOUTH.**

we can, yes we can can," and everybody smiled at one another as the bus pulled into the Port of New York Authority building. The moment was a tribute to a song, three talented teenagers, and four flamboyant females called The Pointer Sisters.

"Thank you, girls on the bus," said Bonnie Pointer upon hearing the story. "There are so many messages they could have found to sing about, it's flattering to know they chose ours." "Yes We Can Can" promotes brotherhood and understanding, but The Pointer Sisters broadcast something else—wherever they go, they charge the air with joyous enthusiasm. Even in cramped dressing room quarters they are having fun talking all at once. Sometimes it is hard to tell who is saying what, because they readily interrupt to contradict or agree with each other, and then everyone laughs.

The Pointer esprit de corps is a lesson in survival under crowded conditions. Bonnie, Ruth, June, and Anita Pointer grew up practically on top of one another in poverty-ridden Oakland, Calif. To give you an idea of the state of affairs in Oakland, the powerful Black Panthers originated there, and several months ago, when the Symbionese Liberation Army demanded publishing tycoon Randolph Hearst bring food to the poor, Oakland was the distribution site. It's a tough town. Needless to say, The Pointer Sisters did not have a carefree childhood, but what they lacked in money, they made up for in love and guts. Their parents, the Reverends Elton and Sarah Pointer, were strong disciplinarians and strict adherents to the rules of their religion. Until he was forced to retire, Rev. Elton Pointer devoted himself to building up the West Oakland Church of God, where church members did not condone popular singing or dancing, and smoking, cosmetics, drinking, and movies were definitely out.

To look at them now, one would never guess that the four young women in silks and satins, buttons and bows, were the same preacher's daughters who grew up in Oakland. Debbie Shine, wardrobe assistant and occasional dress designer for the Pointers, brushes some sticky stuff onto Ruth's shoulder and powders glitter over the area. Leaning into the mirror, June applies a rich coat of deep red lipstick. Anita drapes a pink feather boa around her neck, while Bonnie selects a few large rings to wear over her white-gloved fingers. Soon, the girls will be performing before the 3000 people who are seated in Philadelphia's Academy of Music, but backstage, preparations are almost as entertaining as the show.

Two four-foot lavender trunks are standing upright and a dozen drawers have been pulled out.

Hairspray, wigs, fake flowers, and colored hairnets are strewn about, yet everybody seems to know where everything is. The girls vary their appearances continually. With each concert, they change the 30's- and 40's-styled gowns that they wear, their hairdos, and accessories. After all the years of enforced bargaining at thrift shops and limited activities at home, they have freed their personalities.

"I think we got a lot of our courage from church," Anita explains, "because on different holidays we'd have to get up on stage and recite a poem or speech, and to get up before a congregation alone, as a little kid, you have to be brave. And then singing in church, well, that's where we started." They have all agreed with the fact that "the congregation hated when we'd break loose; they only wanted us to sing very popular hymns in a very traditional manner. We'd try to do right but every once in a while our own interpretations would break loose."

So, The Pointer Sisters are rebels, but with good reason. They knew they had talent, and they felt that if they could only show it off, they would improve their lives and the lives of their parents as well. "We were determined and went at it," says Bonnie. "A lot of people gave us advice, but it's whose advice you take and how you use it that matters." And Anita adds, "It works different for everybody; no one can tell you how to make it or how to be successful."

The Pointer esprit de corps is a lesson in survival under crowded conditions

Chronologically, The Pointer Sisters are: Ruth, 28; Anita, 25; Bonnie, 23; June, 20. Says Anita, "We came from a big family that couldn't afford to be big, but I'll bet they're glad they had us now," she laughs and Ruth pats her on the back in support of her statement. Altogether, there are six Pointer children, the other two are older brothers. Of the four daughters, Bonnie comes across as the most outspoken and persevering; June is quiet and calm; Anita's appeal is her sweetness; Ruth, older and wiser, only speaks when she has something significant to say. They are all witty, clever, and

strikingly tall—the shortest, I think, is five feet eight inches.

"For a while Dad was a little hesitant, he wanted us to stay with typing and key punch operating, but Mama said whatever makes us happy is fine with her." Ruth, who was divorced but is now remarried, was working at a key punch job to support her son and daughter when opportunity broke. "I sure am havin' a good time now, I'll tell you," she says, and she bends over to whisper that she may be having a third child soon. While Bonnie clears the air by waving a white ostrich plume like a magic wand, the road manager comes in to tell them they have 15 minutes till showtime. A united groan is heard. "Make it five minutes," they plead as he shuts the door behind him.

Of course, there were days when they would have waited 15 hours for a show. A couple of years ago, Bonnie, Anita, and June went to Texas because a manager promised them bookings and recording sessions down there. Nothing happened, but luckily, they had the number of San Francisco producer David Rubinson with them. Stranded in Austin, things could not have been worse. With no money and no work, they contacted Rubinson, and as Bonnie told the story to a Rolling Stone reporter, she said, "You never heard me sing but we can sing. Please trust me. Just send us some way to get back to California and we'll even sing for free. Just get us out of Texas!" Rubinson wired them money for three return tickets and so began their careers as backup singers. The Pointer Sisters can be heard bebopping on albums recorded by Alice Cooper, Dave Mason, Boz Scaggs, Grace Slick, Taj Mahal, and others.

In 1973, they put their own show on the road. David Rubinson, their manager and a producer of their albums, "The Pointer Sisters" and "That's A Plenty," has remained a guiding light for them, but the sisters themselves really create the stir with their funky good taste in music and clothes. Out of necessity, the four always dressed in hand-me-downs and thrift shop garments. Small-waisted dresses with squared-off shoulders, too big for their bodies, were altered at home. Ironically, their 40's wardrobe went with their "scat" singing style, so they kept it, but the original threads wear out quickly under strenuous performing. The girls now have an eye out for designers who fancy the 40's era, since most of their clothes must be custom-made.

How does it feel now that they do not have to scavenge at thrift shops anymore? "Are you kidding?" Bonnie hollers, "We have a band to pay, manager, wardrobe assistant, road manager, equipment man, (she starts counting on her second hand) light man,

sound man . . ." "So we're still going to thrift shops and putting things on the layaway," interrupts Anita, and there is a general sigh as everyone toasts their paper cups in alliance. Could it be that sometimes The Pointer Sisters might actually wear T-shirts and jeans? "Every time we get a chance," answers Anita. "Talk about hobos," says Bonnie, "yet people recognize us in our normal clothes and we're so surprised, because, well, we just try to blend on in with people." She slides into a jive walk and facetiously adds, "maybe it's the glitter on our cheeks that gives us away." "We can't help it," says Anita, "even with our jeans, we'll put on something wild like a big hat."

The Pointer Sisters' wide moves and gestures, even in the dressing room, look choreographed. "As kids we couldn't dance because it was against our religion," Anita explains, "but the doorknob taught me how to dance. You know, you hold onto the doorknob as a partner and look in the mirror while you're moving. We had to wait until Mother and Daddy went to a prayer meeting before we could try it. Sometimes they'd catch us while we were supposed to be washing dishes." Anita and Bonnie giggle remembering how they tried to fool their parents.

On the serious side, the daughters of the Reverends Pointer have taken care of their 73-year-old father, 50-year-old mother, and grandmother, by leasing them a house in the hills of Sausalito, Calif. When they are not on tour, Bonnie, June, and Anita live there too, and Ruth resides nearby with her husband. Anita, who is engaged, will probably be moving as soon as she gets married.

"It's whose advice you take, and how you use it that matters."

"When I was growing up I thought I would just be a housewife," says Anita, "now I think someday I'll still be a housewife." "Me too, I have the same goals," Bonnie interjects, "but right now, there is nothing else that's this much fun." What kind of a man would Bonnie like to settle down with? "An understanding man, nice, kind, crazy, not jealous, who loves to have a good time."

Are there ever any jealousies that arise between the sisters themselves? "Only growin' up when you always have the same jealousies that younger kids have," Anita says. "You know how kids are; the older sister doesn't want to take the younger sister along, that's just average. I can remember times I had to take June to

Blue Thumb Records, Inc.

"We got a lot of our courage from church—that's where we started our singing."

the park and I wanted to go by myself, but I had to babysit." "I **always** brought **my** younger sister along," drawls Ruth, which immediately starts a series of guffaws and then stories of how Anita once abandoned June in a stroller somewhere. "We believe in learning independence at an early age," smiles Bonnie.

Showtime, and out front their jazz trio begins a seque into "Wang Dang Doodle." Offstage, the lithesome sisters shoo-bop into a single microphone. As the audience catches on, one at a time each Pointer takes her place center stage—first June, then Bonnie, Anita, and finally, Ruth. Cheers and applause. Bonnie was right when she said, "No matter what's going on in this world, somebody will have that radio on; music is where it's at." □

FOR UNDERSTANDING CREATION AND ME

O God, our Creator,

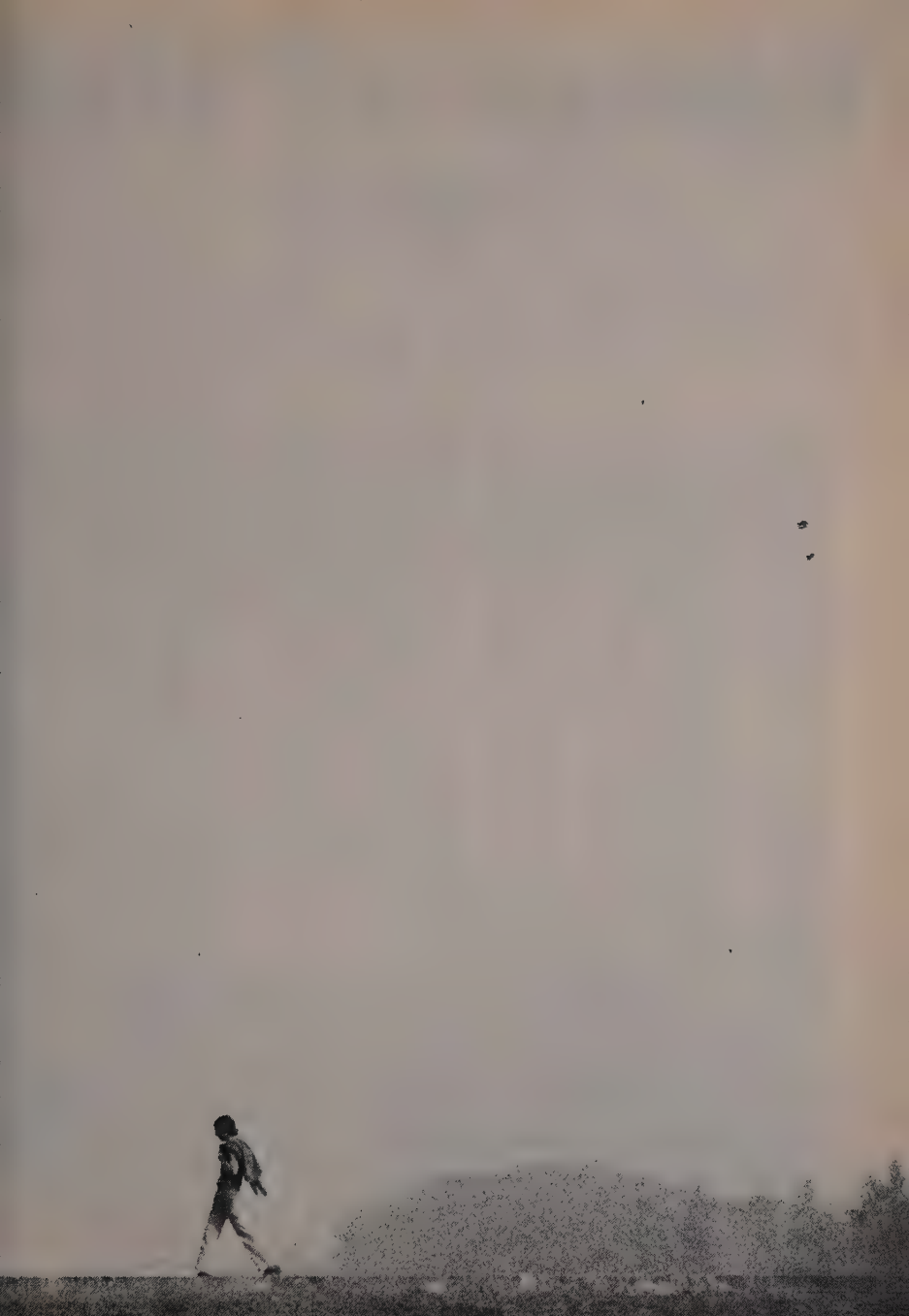
We thank you for the orderliness of creation,
for unchanging laws that govern our universe,
for truths that are not altered by human ignorance,
for right that triumphs over wrong,
for ideas yet to be pondered by mankind,
for time that gives us bigger perspective, and
for minds to comprehend your Purpose for us.

O God, our Father,

We thank you for your love which enriches all life,
for trust that binds person to person,
for faith that sustains when knowledge fails,
for personal concern to help others in need,
for forgiveness that eases our errors,
for security in a fast-changing world, and
for that spark of light in our dark moments.

O God, we thank you for your Son,
who reveals to us:
Life,
Light,
Love.

Photo by Jean-Claude Lejeune



films of the 50's

A LOOK AT THE FRIVOLITY OF THE 50's CINEMA, WITH NOTES ON A FEW OUTSTANDING EXCEPTIONS.

Columbia Pictures

Eva Marie Saint and Marlon Brando starred in "On the Waterfront," a film that protested the dock life and corruption of New York.

BY LEWIS ARCHIBALD

Strange as it may seem—also a bit sad—the 50's are making a comeback. Or at least giving the Gatsby 20's and "Sting"-filled 30's a hard run for the Nostalgia Crown of 1974. Last year's big film hit, "American Graffiti," has not only been followed by other nostalgic films, but has spawned its television apings. On Broadway a musical, appropriately called "Grease," has been copying the style and attitude of 50's teenagers for almost three years now.

Across the country young people are again beginning to pay some attention to musical celebrities like Bill Haley and Bo Diddley, not to mention the longest living survivor of the 50's, Elvis. All we need now is a re-make of such flavorful 50's golden oldies as "Monster on the Campus" and "I Was a Teenage Frankenstein."

What is intriguing about the recent yearning for those earlier years is what people chose to remember from 20 years ago. Not the comforts. Not the tranquility that many people think they had then and only then. Rather, they chose the particularly peripheral things, things that only the young took seriously. The wild fashions, the caricatures, the exaggerations: all the stuff that never was that great a part of 50's life. After all, pomade didn't get into every household. Nevertheless it's just those things, the wild things, the hair jell, the record hops and all those witless, but infinitely cool expressions like "See ya later, alligator!" that we remember from the "Fabulous 50's."

We remember them because there wasn't much else from those years anyone would want to remember. It is somewhat the same way with the films of the 50's too. Today a movie like "How to Make a Monster" or "Rock Around the Clock" does seem much more representative of those years precisely because the films are childish, unbelievable and campy, and that's what we like to think the 50's were. In fact, such films weren't taken at all seriously when they were made. They were laughed at then as they are laughed at now, only now people think they have something indirect to say, whereas then people were sure they did not.

Both sides have a point. Films like "The Blob" and "Creature From the Black Lagoon" and even "The Wild One," with Marlon Brando's high-powered portrayal of a rampaging motorcycle man, are witless films, tastelessly developed. But what they had that the majority of 50's features did not, were small budgets and quick shooting schedules, which meant they had to be made on location

---

Lewis Archibald is a free-lance writer who has done work for **Show** magazine and other film magazines.

using relatively life-like sets and costumes and even (though mostly in the background) people. Thus, however unintentional, some flavor of the outside world crept in, even if only around the edges. And this is appreciated today by audiences looking for the thing most 50's films couldn't afford to be: a mirror of their times.

The majority of the films made then—the big-budget, big-studio releases—were on the run. They had the Catholic Legion of Decency and several other censorship outlets to contend with. Audiences, weary of both Korea and McCarthyism, were plainly leery of social drama, too. And the Senator from Wisconsin had left other mementoes behind: the blacklist which ruled with an iron fist on who could work and who couldn't up to the early 60's and beyond; the taint of communism which could be and often was applied to any film of social protest.

So most films made had only as much relevance to the world of their viewers as could offend or antagonize no one. The films of the 30's and 40's had been fanciful. But often they merely fancied up their own time. The films of the 50's, particularly those of the early and mid-50's, were mostly costume epics, other-world romances, never-never-land musicals. Not much was set in modern times. Think of the 40's and you think of Sam Spade. Think of the 50's, and he moves back a few hundred years to become Scaramouche or Ivanhoe. Entertainment was a very easy word to hide behind then, with the result that little that was new or different got done. And this **despite** the intense competition of television.

One result was that not too much of that period survives in Hollywood today. The stars who were made then are mostly gone, either through death (Monroe, Montgomery Clift), public indifference (Kim Novak, Tony Curtis), or, in one or two cases, their own indifference (Audrey Hepburn). Few new directors emerged, while those that were established by 1950 stayed that way, and were about the only film-makers able to do what they wanted. The few films of the 50's that labeled themselves as "bold" and "experimental" look rather tame today, notably Stanley Kramer's burning-issue dramas like "The Defiant Ones," "On the Beach," and Elia Kazan's social protest exposes like "On the Waterfront" and "A Face in the Crowd."

Which doesn't mean the films made two decades ago are of no interest, but that you have to look at them harder and along more prescribed lines. It comes down to a question of genres. A genre, put simply, is a type of film like a musical, Western, or mystery. Because the 50's were a fundamentally unimaginative time, the

People of the 50's laughed at those films and so do we today, but for different reasons

Fred Astaire and Cyd Charisse perform a dance in "The Bandwagon" satirizing murder-mystery paperback novels popular during the 50's.

genres flourished. In fact, within their rigid bounds, the genres developed a good deal of style and bounce. But because producers were convinced "there is **always** an audience for a musical" or "Westerns **always** make money," each year seemed to bring a plethora of new (and not so new) musicals and dusty (and sometimes not so dusty) Westerns. Musicals had their last great vogue in the 50's, and Westerns haven't survived the onslaught of television's "Bonanza" and "Gunsmoke" that well either.

One thing permeated all the genres: innocence. These were **the** days of innocence for Hollywood, deliberate days of innocence. It is common to talk of the era of silent films as Hollywood's day of purity. Read a few biographies of the time (even Lillian Gish's), and

then look at some of the savagery and innuendo that went on in many a silent film, and you'll see how truly innocent they were. No, the real days of innocence, courtesy of Joseph L. McCarthy and the House Committee on Un-American Activities, were in the 50's when Hollywood ground out reel after reel of sunshine musicals, rollicking adventures and tear-stained family pictures so bland they couldn't offend anyone or possibly extol anything but the American way of life.

It was a time when Otto Preminger had to lay his reputation on the line in order to get away with using the word "virgin" in an otherwise insipid comedy, "The Moon Is Blue," a time when reel-life husbands and wives had to sleep in separate beds, a time when Doris Day's standoffishness was considered the highest form of sophisticated comedy. In short, it was not a time of much sophistication. In assessing the films of the 50's, you must first assess the usefulness of innocence, a subject that we of the 70's are probably less interested in than the people of the 50's were. Innocence is still not to be disdained. There goes with it a lighthearted joy, a spirit of adventure that is rather special. It doesn't worry about the consequences. It revels in each particular moment. Yet when innocence becomes naiveté, it can be pretty shocking, spiteful, capricious and nasty.

Take, for example, the long, lovely line of musical films that in retrospect seem the major highlight of 50's moviegoing—films like "Singing in the Rain," "The Bandwagon," "A Star is Born," "Pajama Game," "Calamity Jane" and lots more. There were moments like Fred Astaire's magnificent tap dance in, out, through and sometimes on top of a 42nd Street penny arcade in "The Bandwagon," or the lugs at Stillman's Gym suddenly bursting into song at the sight of Cyd Charisse and her rat-a-tat legs in "It's Always Fair Weather," or the raising and then leveling of the barn in "Seven Brides for Seven Brothers."

The whole point about these films was that they had no point, so nothing kept them earthbound. The plots were often idiotic: "An American in Paris" trying to learn how to paint; "Calamity Jane" having man trouble. One of the best, "The Bandwagon," was simply a slightly more mature version of that old wheeze about a group getting together to do a show.

These musicals had a light head and a pounding heart that were infectious. They floated like dandelion fluff; they melted like spun sugar. They used their innocence to celebrate everything, be it painting in Paris, boxing in New York or union-management problems in a midwestern pajama factory. And they got away with it

Robert Mitchum portrays a self-styled preacher/killer in "The Night of the Hunter," a folk-lorish film often overlooked.

Who can forget Robert Mitchum's hands—the one labeled HATE and the other LOVE?

because they were so infectious. Nobody since has made a musical as stylish as "Funny Face," as sumptuous as "The King and I," as clever as "Seven Brides for Seven Brothers," or as much fun as "Pajama Game." When you see these films you know what the musical was put on earth for: to define high spirits.

Of course, the musical eventually discovered a more serious purpose. You could see it coming in "A Star is Born" when Judy Garland's pain seemed to take hold of the proceedings and drag them into a heavier, torchier realm. And with "West Side Story" in 1961, that realm had been defined. But before it got there, the musicals of the 50's used the restrictions put upon them brilliantly to create some of the most enjoyable, light-hearted fare ever

put on film.

Other genres suffered more. Comedy was reduced to slapstick because everyone could understand it. The other forms of comedy—satire, drawing-room, etc.—were too close to complaint, and this was verboten. Thus, with the occasional exception of a Danny Kaye or Judy Holiday picture ("Me and the Colonel," "The Marrying Kind"), and a few films from major untouchable directors (Billy Wilder's "Love in the Afternoon," George Cukor's films with Tracy and Hepburn), comedy in the 50's was a rather poor affair. Dean Martin and Jerry Lewis remade—and vulgarized—a number of fine 30's originals. Bob Hope worked his way through some very unfunny originals.

Even harder to take are many of the action and adventure films made at the time, mainly because the good-guys - bad-guys philosophy was so cut and dried that it left the films nothing to explore. Out of an extensive series of World War II films, about the best are "The Caine Mutiny" and "Mister Roberts," both of which were novels and plays first. The detective melodrama which had once given us "The Maltese Falcon" and "The Big Sleep" slipped back into "B" quickies; while costume adventure films done on a lavish scale and sometimes with tongue in cheek came off comparatively well. Films like "Scaramouche" and "Ivanhoe" are set in such remote times and seem so hygienically clean and (at least when it came to duels) bloodless, that one can appreciate the sport and dexterity of the fighting and not be hurt by the murderous outcome.

Straight drama, of course, was most seriously affected by this code of innocence. It was constrained to soap operas like "Magnificent Obsession" that had nothing to say to any part of the body but the tear ducts. Simplistic happy endings were forced on almost every story, and those fairly realistic studies that were made like "Blackboard Jungle" exaggerated to such an extent that they lost much of their bite. A few worthwhile films did get made but they were mostly independent productions, so heavily overshadowed by the more conforming dramas of their time that few people saw or heard of them. A film like "Edge of the City" gives a much more insightful and honest depiction of New York dock life and corruption than "On the Waterfront," but the former is almost completely forgotten while the latter plays every film society on the continent at least once a year. That's how I went with a number of little films that went against the grain. Sometimes they got good reviews mostly they did not. Partially to rectify the situation, but mostly because they're so good and unsung, I've included notes on three

In "Paths of Glory" Director Kubrick reduces us to fear at the chance nature of life—on and off the battlefield.

War film fans complained that they couldn't even figure out who was on which side in the battles

of these films of the 50's.

THE NIGHT OF THE HUNTER

This 1955 adaptation of the folksy Davis Grubb novel was one of those grim and grisly movies deemed far too scary for children to see. So, naturally, we all sneaked in. Unfortunately few others did. What they missed was a fable of the Depression which like so many other stories of hard times has something folk-lorish, almost fairy-like in it. Two children in Appalachia are preyed upon by a psychotic, self-proclaimed minister determined to get his hands on money they've hidden. First he marries their mother; then he murders her. Finally, screaming, spitting and clawing at them with his knife, the man pursues the kids downriver until they find shelter with a tough, no-nonsense, country woman. The

story does rather threaten all of us, which is perhaps why it was so unpopular. But its point—that in hard times only the best of us don't revert to childishness—is very much worth remembering. Many of the film's moments make permanent impressions on the mind's dreamier side: Robert Mitchum's hands, the one labeled HATE and the other LOVE; Shelley Winters' hair floating ethereally with the weeds in the river after her body has been dumped there; Lillian Gish noting that "It's a hard world for little things" as she takes out all her frustrations at the thought on a churn of butter. Best of all is the children's long journey downstream with its bright starlit nights, quick close shots of river creatures and hazy suspension of reality. The director, Charles Laughton, chose to give these and other scenes a deliberately theatrical overtone, and it ties in with the fantasy elements beautifully. But it was anything but conventional and Laughton never got to direct a film again.

PATHS OF GLORY

Before turning his attention to the future in "Dr. Strangelove," "2001," and "Clockwork Orange," Stanley Kubrick took one solid swipe at the past in this 1957 release about the chaos of World War I. Consider the end of "Dr. Strangelove," the hero of "Clockwork Orange," and the almost mechanistic humans of "2001," and you'll have to agree that Kubrick is about the most pessimistic director around. In "Paths of Glory" Kubrick put his pessimism on its most human and in some ways most useful level. An increasingly senile and egotistic French general orders his troops into an impossible battle for his own glory; the troops are forced back and almost desert. To save face the general then orders three soldiers to be picked at random from the battalion and shot as cowards. He gets away with it.

Needless to say it was not a film with much of what Hollywood calls "box-office lure," especially for war film fans who complained that they couldn't even figure out who was on which side. That, of course, was the point. Kubrick capitalizes on this confusion in the battle scenes to reduce us all to gibbering fear at the chance nature of life, then he carefully shows us how through greed, fear, seniority, and a number of other things, the same laws of chance slaughter apply off the battlefield as well as on. It's strong poison; reportedly the French government has yet to allow the film to be shown in that country.

ACE IN THE HOLE

These days Billy Wilder is known mainly as the creator of a wild strain of comedies in the early 60's including "Some Like It Hot" and "The Apartment." But he's been around since the 30's

Paramount Pictures

In "Ace in the Hole" the reporter (Kirk Douglas) has a lovers' quarrel with the trapped man's wife (Jan Sterling) and nearly chokes her to death.

A number of little films that went against the grain sometimes got good reviews—mostly they did not

when, among other things, he co-authored the script for Garbo's enchanting. "Ninotchka." In the early 50's he reached a peak. With films like "Double Indemnity" and "Sunset Boulevard," he was creating successively deeper, more cynical and more powerful exposures of American life. In 1951 came Wilder's most sarcastic, most trenchant and perhaps most useful film, "Ace in the Hole" (also known as "The Big Carnival" because the first title didn't sell). In it an unscrupulous newspaperman seizes upon a man's entrapment in a cave and, by making sure that the man isn't rescued any too quickly, builds and builds and builds the story until it is of national importance, and he has the rescue officials, the local sheriff and of course the trapped man, himself, in the palm of his

hand. Everything then goes sour. In the scene most audiences choke over, a special sight-seeing train arrives outside the cave and its inhabitants spill out, dashing across the New Mexico plain to gape at the cave entrance, buy souvenirs or ride amusement park attractions set up, while on the sound track a twangy voice sings a heartless country music prayer for the man's survival.

Nor were these three films alone in their more open approach. "Sweet Smell of Success" dealt with the seamy underlife and pay-off society of Broadway—elements "The Bandwagon" wouldn't even recognize—and it did so with great cogency and style; its director Alexander Mackendrik, who also did some of Alec Guinness' best comedies, hasn't made a film in seven years. Another movie, Robert Aldrich's "Attack!" was a bitter diatribe against the irresponsibility of some officers in the Army, worked out along the same lines as "Paths of Glory"; it was even more neglected.

At that time audiences didn't want such reasoned truths. The question is whether they want them any more now than they did then. I know that I avoided "Paths of Glory" for years partly because I dislike war films and partly because I just didn't think I wanted the grief that went with it. When I finally did see it—by accident on TV one night—I was bowled over by its power. But I practically had to be tied down to confront it.

And I think most of the rest of us behave the same. Given the choice, would you rather see "King Lear" or "My Fair Lady"? Well, I adore "Lear" but I also like Lerner and Loewe a lot. And they go down so much more easily. There you have the problem with movies (and all other forms of entertainment-information) that the 50's just accentuated a lot. How do you get people to confront things? They didn't really try in the 50's; they cossetted and conformed instead and were as a result hardly the sort of thing anyone should want to get truly nostalgic about today. But the problem outlasted them and continues. Tough films, knotty films, hard-edged little films of grit and substance are still being made ("Summer Wishes, Winter Dreams," "Save the Tiger," "Triple Echo") and are still being substantially ignored, turned away from and otherwise set aside until "some day when I'm in the mood for it." That day doesn't come very often and as the feckless 50's with its blacklists, its conformity and its senseless fears should remind us, it's we who suffer from the evasion. □

WHY NOT HOLD YOUR OWN FILM FESTIVAL OF THE 50'S?

To rent any of the films discussed in this article, here's how to do it. First, write to inquire about the availability, requirements for public or private showings, and rental fees of the films you want. Many companies will send you a free catalogue upon request. Give the companies as much time in advance as possible (a minimum of 30 days) and try to select several alternate dates. Some of these films are very popular. Should you happen to wind up with a lousy print of your favorite, yell! ! 16mm companies are notoriously stingy about replacing poor prints, and you the consumer are the one best equipped to make them sit up and take notice. Addresses of the film companies are listed below with the relevant titles after them.

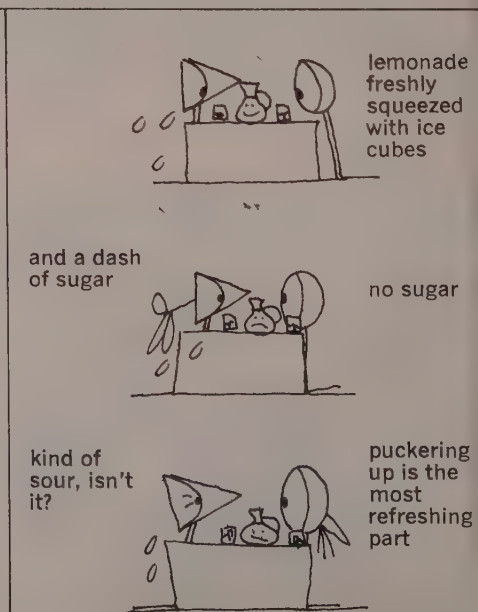
Films Incorporated (Main Office) 35-01 Queens Blvd. Long Island, N.Y. 11101	Ace in the Hole, Edge of the City, Ivanhoe, Scaramouche, Adam's Rib, Pat and Mike, The King and I, The Bandwagon, Seven Brides for Seven Brothers, Singing in the Rain, It's Always Fair Weather.
Columbia Cinematheque 711 Fifth Avenue New York, N.Y. 10022	On the Waterfront, The Wild One.
UA/Sixteen 729 Seventh Avenue New York, N.Y. 10019	Paths of Glory, Night of the Hunter, West Side Story.
Macmillan Audio Brandon 34 Macquesten Parkway So. Mount Vernon, N.Y. 10550	On the Waterfront, Me and the Colonel, A Star Is Born.

Judy Garland's performance in "A Star Is Born" signaled a new, more serious, side to the musical.

Warner Brothers

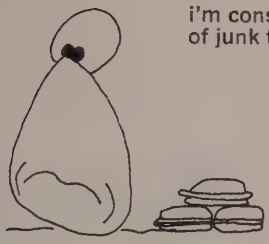
A Cultivated Leisure

a collection of transparencies
by Doug Brunner



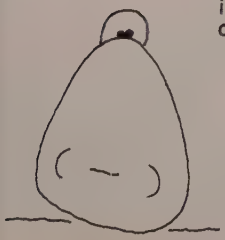
©1974 Doug Brunner

when i go to games or the beach i always stop to eat something . . .



i'm consuming a lot of junk this summer

and i don't know how to stop . . .



i need a refreshment course

i thought you were taking my picture . . .

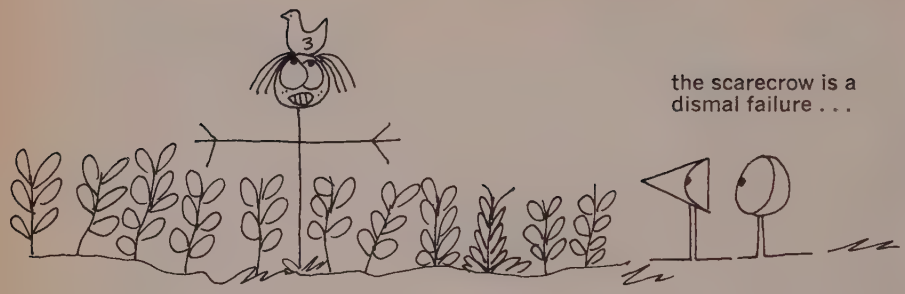
i have to adjust the speed and f stop

then focus and . . .

the sun went behind the clouds; i'll have to start again . . .

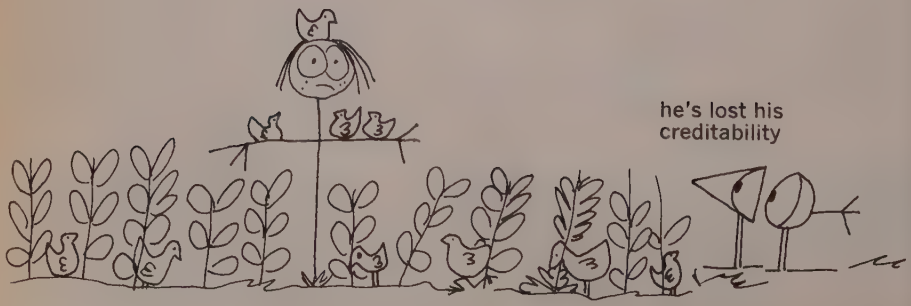
okay, i'm ready—hey come back

i need more target practice

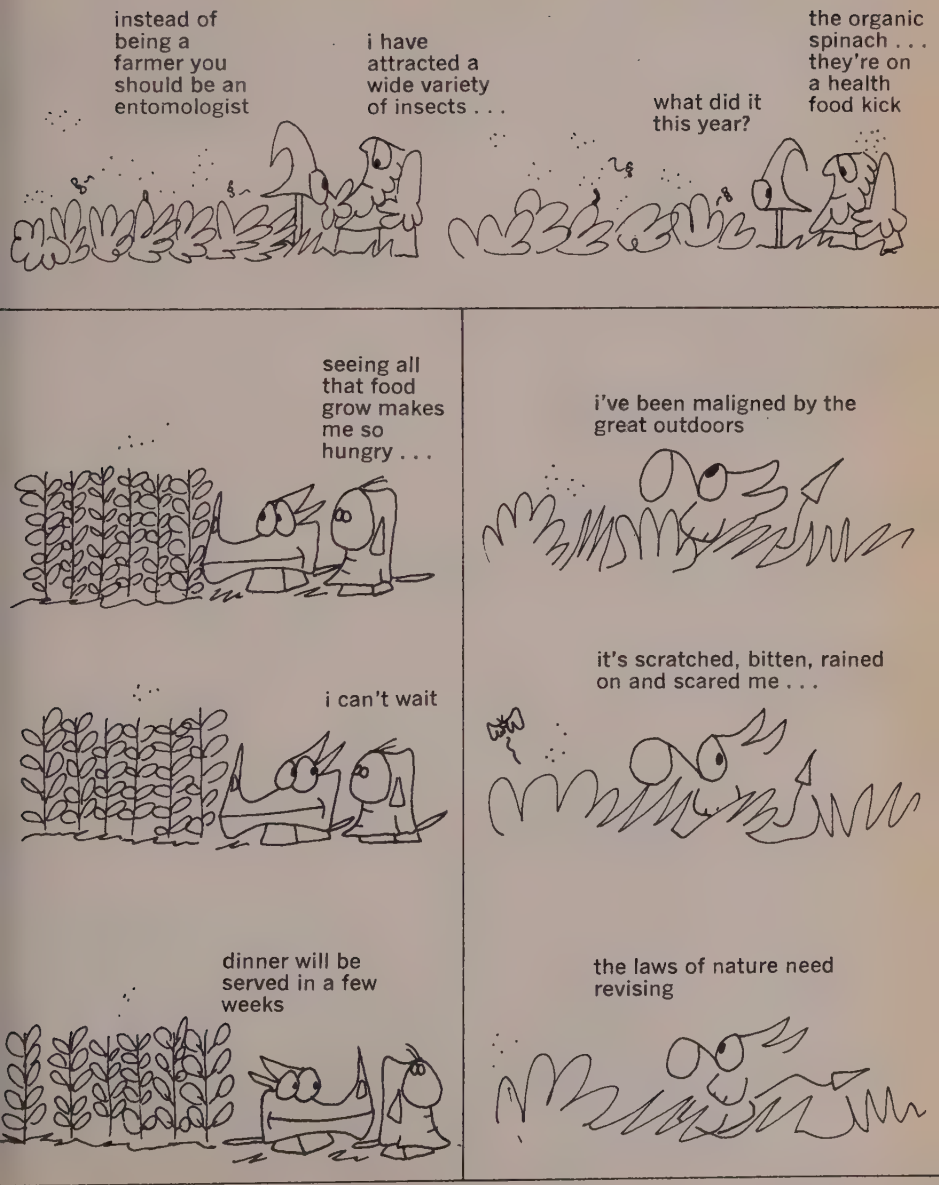


the scarecrow is a
dismal failure . . .

this field looks like
a bird sanctuary

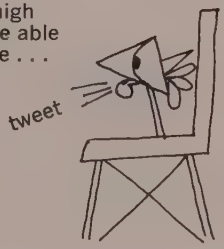


he's lost his
creditability


instead of being a farmer you should be an entomologist
i have attracted a wide variety of insects . . .
what did it this year?
the organic spinach . . . they're on a health food kick
seeing all that food grow makes me so hungry . . .
i've been maligned by the great outdoors
i can't wait
it's scratched, bitten, rained on and scared me . . .
dinner will be served in a few weeks
the laws of nature need revising

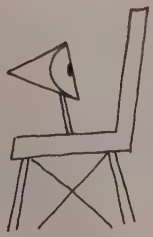
i'm a lifeguard and it's a difficult job . . .

you have to know how to swim, sit at high altitudes, and be able to blow a whistle . . .



but the most important qualification is

that your nose doesn't peel

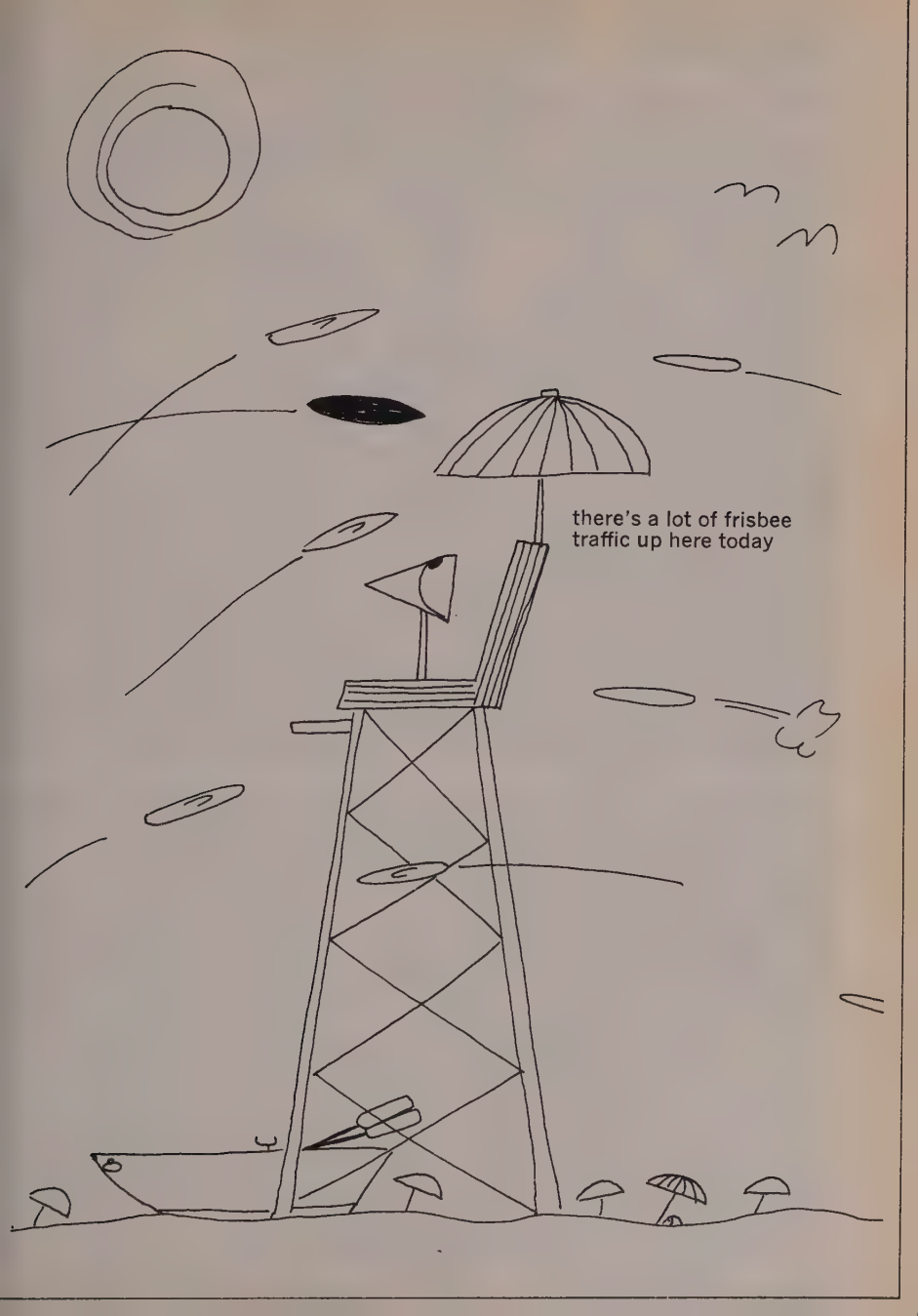


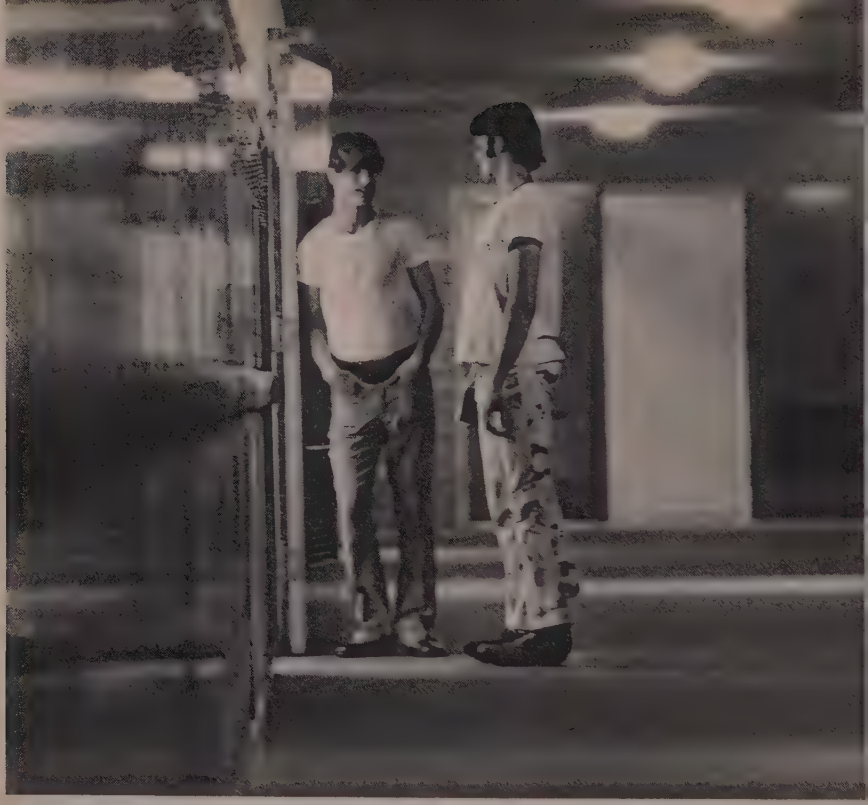
the ocean is the roughest assignment

you have the dangerous waves

jelly fish and shark scares

and on busy days the stand runs out of hamburgers


there's a lot of frisbee
traffic up here today



"EVERY KID CAN MAKE IT"

An Innovative Youth Corrections Program at Red Wing, Minn.

INTERVIEW AND PHOTOS BY BOB KRUEGER

"We demand that you help people. We demand that you give a damn about people; that you care about them. Help them with their problems and then they're going to turn around and help you with yours." These words were spoken with conviction by Orville Pung, superintendent of the State Training School in Red Wing, Minn. What his words underline is the unique difference between the Red Wing school and most other correctional institutions for youthful offenders. At Red Wing the students are responsible to and for each other. No one leaves until he's convinced his peers he's ready to go.

This is a highly unusual approach for any type of correctional institution—most of which have traditionally held the philosophy that, if you are locked up and deprived of life's amenities for a long enough period, you will repent and become a useful member of society. Based upon the protestant ethic, the concept has been that an individual alone is responsible for his problems. It is generally agreed upon that this system of deprivation and punishment has not only failed to reform most of its inmates, but has turned out more sophisticated and determined criminals than it undertook to "reform." Today we are begin-

Bob Krueger is a Colorado photographer whose articles have often appeared in **YOUTH.**

Group members live as informally as possible, and are together on a 24-hour-a-day basis.

Members of the group get together at the end of the day to discuss the day's events and problems.

At Red Wing, the students are responsible to and for each other. No one leaves until he's convinced his peers he's ready to go

ning to understand that social conditions and pressures contribute significantly to an individual's behavior and potential.

The Training School at Red Wing, founded in 1866, has gone through a number of changes which generally reflect the attitudes and temperament of society as a whole. "It was never intended to be a punitive correctional institution," says Superintendent Pung. "At times throughout its history, because of cultural influences, it was punitive. I don't think the institution was ever out of step that much with society as a whole. To go back and say, 'Well, they used to beat kids at the institution,' begs the question. You assume that kids weren't getting slapped around in public schools either; but they were."

The present-day program at Red Wing has stepped far ahead of the old repressive system often still used by correctional programs. But reform in youth corrections has always been more easily accepted by society, than reform in adult programs. "What we actually did was take this whole thick stack of rules and throw them out," states John Comfort, the director of training at the school. "Until six years ago this was a

reformatory—there were bars on the windows, locks on the doors, and no freedom of movement. The kids weren't permitted to have money or a wristwatch. They were wearing uniform state-issue clothing, military surplus shirts that were usually too large.

"Then we found that for the same amount of money we could clothe them the same way the average youngster is clothed in high school. If they want, they can bring their own things from home. They carry their own money; they can smoke cigarettes.

"On campus you'll notice no rules posted," he continues. "We feel that they're no more needed than in the home or society. These kids know what's expected, what will keep them out of jail and how to live without getting there."

"What we try to do here now," adds Superintendent Pung, "is to make things problems that are, in act, problems in the community. Carrying money or wearing a vatch, for example, isn't a prob-em. Stealing it is. That's why we vant kids to carry money, to leave loors unlocked. Let the problem ome out and then deal with it."

But the main difference between the program at Red Wing and others is the role the kids have in t. Most of them have been in several institutions before they come to Red Wing. Their crimes range from robbery to car theft to assault to truancy to drugs. They've learned the ground rules of institutional life—how to please the staff, how to get out. "But here," says Mr. Comfort, "they don't have to please the staff. They're pleasing their peers, who are also delinquent. Where it might be possible for them to con a staff member, it's very difficult to do it with their peers."

Just how, exactly, must a student at Red Wing please his peers?

"Basically these kids have a poor self concept; they don't feel good about themselves," says Mr. Pung. "They feel they are a loser among losers—that they really belong in an institution. Many times, they lack controls. Young people, for the most part, have authority problems to some degree. These kids don't handle that type of problem well. They're easily aggravated.

"The premise of the system here is when you help others, you help yourself. You feel good about yourself when you're of service to other people. The young people here are told, asked or almost forced to recognize that when you begin to help somebody else, you stop thinking just of yourself."

When a new student enters the Training School, the staff decides, with the aid of a battery of tests and personal interviews, which group he will join. They call the group, which then comes over from their cottage to pick up the new member. On the way back,

the group explains to him what the program is all about. They list the problem areas they will try to work on, they explain the authority situation. And then the new student has a group meeting at which he begins to tell them his life story. This might take several meetings, over a period of weeks.

Everyday interaction follows a similar pattern. After a normal day's activities of school and relaxation, the groups form for an hour-and-a-half daily meeting. Each group member indicates what he did that day, what problems he had, and if he misses anything, the rest of the group is expected to point it out. The remainder of the meeting is given over to discussion of some specific problem or activity, such as parole, home visits or the life story of one member of the group. Those members who want to have such a group meeting, will first ask for it for a specific stated purpose. The group then decides whose request is most pressing. At times the meeting is "given" to someone for a problem the group feels is important although he hasn't asked for a meeting.

"To the kids it sounds kind of unbelievable," says Superintendent Pung, with the wry skepticism of a corrections professional. "It's the darnedest thing you've ever seen when it's going. These guys are the most concerned—they're just like staff. Cynical as I am—and I've been in this business for 15 years—I never cease to be amazed at how these guys get turned on to helping people. For many of them, it's the first time they've ever been asked to do anything; it's the first time they've ever been asked to help anybody else. They really feel good when they start to see someone in their group come around."

Discipline at the school follows a pattern of persuasion rather than coercion. At one time, staff members, when provoked, would physically punish the students. "It always ended up as a case of the youngster assaulting the staff member, who was 'protecting' himself," says Mr. Comfort. Now dismissal is mandatory if a staff person strikes a student. "One group decided to sleep over in the morning," continues Mr. Comfort, explaining the type of discipline they try to practice at Red Wing. "One day they were an hour-and-a-half late for school. They thought they had developed a new game. The teacher said nothing, it wasn't brought up at the group meeting. Now weekends are fun days around here and they look forward to that. Sunday morning their teacher appeared and they wondered 'What's cooking?' We told them, 'Nothing. We're just going to make up the day you missed this week.' They had a full day of school—the message was clear, and we haven't had a re-

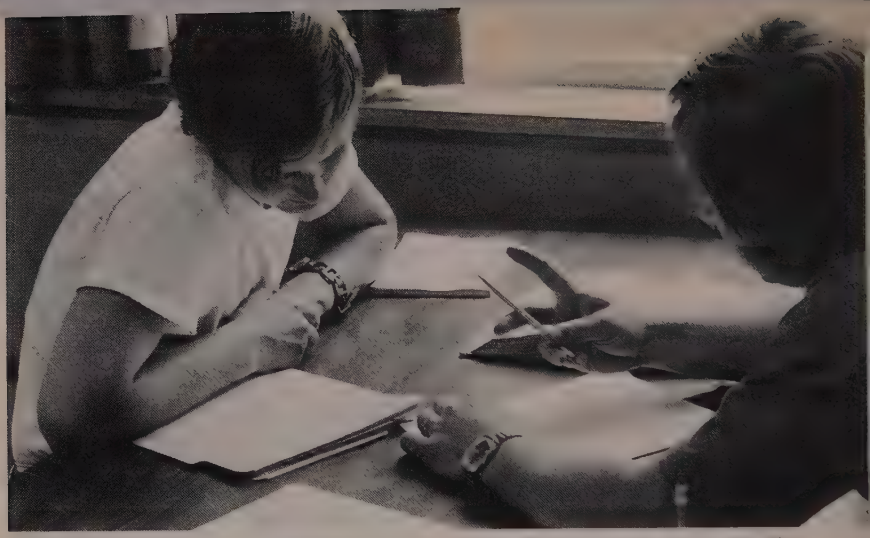
currence of this.

"Recently we had a newcomer who took a swing at one of the staff members in the cottage," he adds. "The group got to him and said, 'Hey, look, not here, we don't go for it. You might be a big man on the street; but come on, man, you're just hurting yourself, and you're hurting us."

The kids at Red Wing aren't split up by age or grade levels. Since they are put together on the basis of group dynamics, and since the groups stay together 24 hours a day, the groups become the classes as well. "One thing we changed considerably in the last several years is the teachers," says Mr. Comfort. "We used to have the typical kind of case-hardened, bored type of teachers. We have a lot of young teachers now, and the kids really get along with them. School's a kind of fun thing. The kids remodeled the remedial reading room—it has carpeting and pillows all over the joint. They can lie on the floor or sit on the window sill, but they're reading. And they're not narrowed in their reading material. Anything they want to read, but they read." Regular academic courses and vocational training are offered at Red Wing. It's possible, for in-

"It wasn't too many years ago that persons in an institution lost the entire right to be human."

Students are offered a variety of academic and trade courses, including apprentice education which will get them jobs back home.



Most of the teachers at Red Wing are young and have a good rapport with the students.

Discipline at the school follows a pattern of persuasion rather than coercion

stance, to get an apprentice certificate in welding while attending classes at Red Wing. "They have no difficulty in finding work," says Mr. Comfort. "Their starting pay scale is about $4.20 an hour. These youngsters have never heard of this type of money—even stealing hub caps they weren't getting it."

Are there ever any kids who just can't function in this intense a group situation?

"We go under the assumption that they can," says Mr. Pung. "We don't develop too many dropouts. What we say, in essence, is that every kid is going to make it.

"We have had some kids who have in fact been emotionally disturbed. But these kids will be as crazy as the psychiatrist will let them be, and that's a cop-out. Once you get the label 'crazy' there's nothing you can't do.

"People misinterpret this system," he continues. "They think that the group situation takes place only during that hour-and-a-half at the end of the day. But that's really just where the program comes together. They have to be together all day long if they're responsible for helping each other. They have to be in a position to help each other when

the need arises. It's an ongoing, 24-hour-a-day thing."

It hasn't been entirely easy to convince the staff that this type of approach is what's needed.

"It wasn't too many years ago that inmates in an institution lost the entire right to be human," says Mr. Pung, reflecting on how far the Training School has come. "If you wanted to address a staff member, you would take two steps forward, salute, state your business, get an answer, and that was it. There wasn't anything like saying, 'Hi, Mr. Jones.'; you were reported for that.

"When you have a system like that in which the staff members see themselves basically as keepers, and then you go all the way around to saying to the staff, 'You're supposed to start relating to people and to help people,' that's a frightening transition."

Then, too, there's the problem of "professionalism."

"The thing a lot of corrections people don't understand is that there's nothing special about caseworkers or psychologists—they're just people," asserts Mr. Pung. "These kids want to help somebody just as much as anybody else does. Some so-called professional corrections people don't like this program because you don't need a Master's degree in social work.

"This program strikes at the very heart of the notion of a guy sitting at a desk and doling out treatment as if it were pills. For people who spent something like seven years in training to go out and become therapists — they don't like it when they see a bunch of delinquent kids here getting status and acting as therapists.

"The group can slip, and it does. But caseworkers have been blowing it for years, too. We've got a lot of kids here who were on a professional caseload—but now they're here at Training School."

"When I came to Red Wing in 1965," interjects Mr. Comfort, "most of the employees were middle-aged. They were career people geared to security and discipline. There was a great deal of protocol and status—the psychologists, psychiatrists and caseworkers were considered an elite group. The caseworkers had offices and would send for a youngster a couple of times a month. I asked several kids, when I first came, 'Who's your caseworker?' and they said, 'He's the guy with the tie in the third office.' They didn't even know his name.

"Now, the caseworker is the group leader, and his caseload is the group. All the members of the cottage committee meet weekly so the people who are meeting and moving on a kid are not moving on a record but a person they see and talk to every day.

"This new structure broke down the social barrier between the staff," he adds. "It helped to make

them understand that we don't have any unimportant jobs here."

The change in traditional staff roles has included a shift in relations to outside corrections people as well. "We found we had a gulf between the parole agents in the hometowns and the group leaders here," says Mr. Comfort. "The staff here would feel that many times they'd return a youngster without really giving him a break. On the other hand the parole officer in the hometown would feel, 'Why do they send him down there? He came back to me just the same as when he went in.' We've had exchange workshops so that we've become aware of each other's problems and we can circumvent things. Rather than recommit a youngster we might just have him sit in with his old group for a couple of days. It isn't under any threat or duress, and it gives the youngster a little of the support he might need."

The group leaders also keep in touch with the schools to which the students are likely to return. They try to keep the teachers aware of the progress being made by students at Red Wing, so that they'll have an easier academic adjustment when they're back on their own at their home schools.

But the "thing that we consider an invaluable asset for a good leader is the ability to keep his mouth shut," according to John Comfort. "He'll hear something that riles him and he's got to keep his cool. He'll be challenged.

"Generally a good group leader will never try to deal directly with an individual, but indirectly through another group member. He isn't a buddy, he's an interested participant. He keeps them a little off balance, he keeps the anxiety there because he's very important, he makes the recommendation. The group recommends that a kid be paroled, but the group leader, in turn, sits in on a cottage committee meeting and recommends it. His recommendation is usually tantamount to a recommendation to the commission (the group which decides for or against parole)."

"One unusual thing here is that neither the superintendent nor the program director have a voice in parole," he continues. "This gives prestige to the cottage committee. And it gives a great deal of prestige to the youngsters because they know in a group they must go to their peers and ask them, 'I'd like to get paroled. I think I've been working on my problems.' You don't get out until you get the group to recommend you."

"I use the analogy that the role of the staff is really similar to the role of the coaching staff on an athletic team. The team makes the points, they win the game, but the coach is responsible for pulling the guys together. That's what a good group leader does," affirms

Pung. "He sets the tone, he's the mirror. He points out to the group what it is they're doing to themselves. His function is to keep the positive culture going, re-enforcing positive attitudes. But all staff has that role, not just the group leader.

"The danger of the program here is that it can go too well. For awhile it's functioning beautifully and then the staff figures, 'Well, the kids are handling it all themselves; they're doing a good job.' Then all of a sudden a few of the kids go and the whole thing goes. Unfortunately it's a peak and valley thing because it's a highly intense program and it's very demanding on all concerned."

The thrust of many innovative corrections programs like the one at Red Wing is to establish halfway houses or group homes for non-dangerous offenders as an alternative to institutional corrections. The philosophy is that community-based and community-supported facilities would be far more effective—both in creating an awareness of the offender's difficulties, as well as giving him or her the support and community interaction he or she needs in order to change.

"The average youngster going back to a small community has a

Often a church group back home can become people a young man can relate to after he's left the institution

When youth in the Surround Program visit a student, they talk about everything—pot and pills and "messing up."

When a guy arrives at Red Wing, he is met by the group he will join and they fill him in on how the school works.

"For many of these kids, it's the first time they've been asked to help somebody else."

tough nut to crack," sympathizes John Comfort. "The protestant chaplain here runs a thing called the 'Surround Program.' Kids come down from whatever faith our student is. They bring their sleeping bags and spend the weekend here. They go off the grounds for picnics, they play football or basketball. They're zonking in on him so that he has some friends when he gets out. They don't zero in on religion too much; but they get into everything—pot and pills, and 'messing up,' and just kick it around. The main idea is to have the youngster here express himself, to bring him out so that he feels confident.

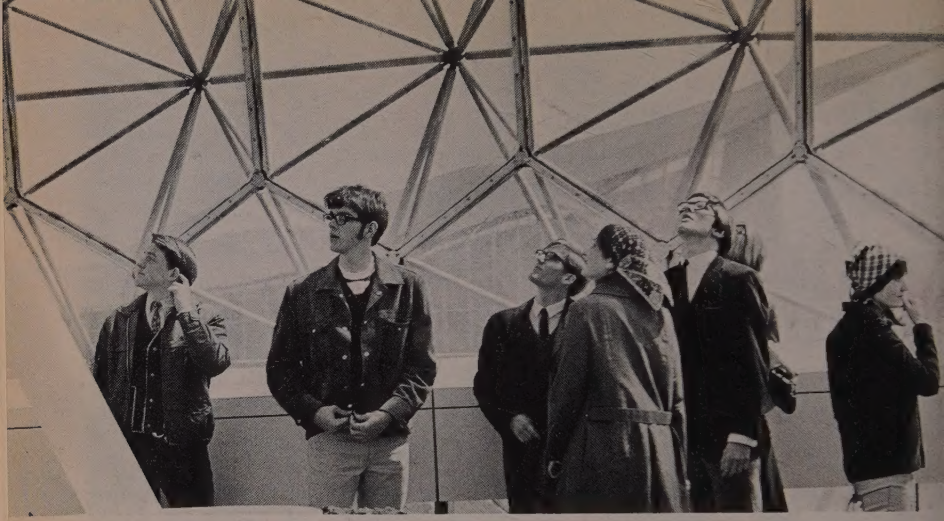
"The Surround Program, essentially, acts as a supportive bridge between the group and the outside. They use an existing church youth group from the student's hometown or neighborhood to serve as a surrogate for the institutional group. It's a group of his peers that he can feel comfortable talking to about his problems. They're someone he can relate to after he's left the institution.

"Of course, none of this is forced on the students who aren't interested. And it is of the utmost importance that the surround group makes its initial contacts and gets to know the student while he's still at the institution. Showing that they are interested and concerned enough to take the time to visit him at Red Wing is a good percentage of the battle to gain his confidence. A surround-type program is no place for do-gooders or short-lived enthusiasm. It requires much honest, concerned effort over a long period of time."

How has this increased responsibility and interaction with other youth affected the students' attitudes? Are they really honest with each other and stringent with their recommendations?

Orville Pung responds affirmatively, "They're very cautious. Our length of stay has gone up considerably since we began this. Their expectations, their demands, and their ability to see through guys who are just playing games versus guys who change, is far more expert than even the staff would be.

"I think that when a kid is recommended for parole here, and goes out, he's about as ready as anybody could ever be." □



EXPLORING THE COSMIC MIND OF BUCKMINSTER FULLER 2
by Herman C. Ahrens, Jr.

WHAT ARE YOUR DREAMS FOR THE FUTURE? 16
a forum of young people

TOUCH AND GO 22
letters from our readers

BACKSTAGE CHATTER WITH THE POINTER SISTERS 24
by Eileen Stukane

UNDERSTANDING CREATION AND MYSELF 32
a meditation

FRIVOLOUS AND FANCY FILMS OF THE 50'S 34
by Lewis Archibald

TACKLE YOUR OWN FILM FESTIVAL 45

A CULTIVATED LEISURE 46
transparencies by Doug Brunner

SOMETHING NEW IN YOUTH CORRECTIONAL SCHOOLS 52
interview by Bob Krueger